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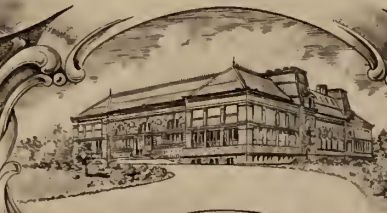

PURCHASED

No. 7395

CASE ..... SHELF .....

Reduced Facsimile of Lot 238

Catalogue No. 887

COLLECTION

OF

# Choice Engravings and Etchings

AND

## Original Drawings by Sir Edward Burne-Jones

Belonging to a Well-known Gentleman of Philadelphia

INCLUDING

Artist's Proof Etchings by Axel H. Haig and after W. Dendy Sadler, Rosa Bonheur and Meissonier.

A Large Collection of Engravings, Printed in Colors after the Ever-pleasing Subjects of Geo. Morland, W. Ward, and their contemporaries.

## Fine Proofs of Wheatley's Beautiful "Cries of London."

Fine Examples of the Best Work of Morghen, Strange, Rembrandt, Durer, Desnoyers, Mantel, Nordheim, Bartolozzi, Masson, Seymour Haden, Gravesande, Whistler, Ostade, Schmidt, Wille, Forster, Bervic, and other Masters of the Art.

TO BE SOLD

## WEDNESDAY AFTERNOON, DECEMBER 3d, 1902

and continuing Thursday Afternoon, Dec. 4, and Friday Afternoon, Dec. 5

AT 3 O'CLOCK EACH DAY

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On Exhibition Nov. 29th, and Dec. 1st and 2d.

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CATALOGUE COMPILED AND SALE CONDUCTED BY
STAN. V. HENKELS.

AT THE BOOK AUCTION ROOMS OF
DAVIS & HARVEY,
1112 Walnut Street, Philadelphia, Pa.

## NOTICE.

Bids will be executed by the Auctioneers without extra charge.

Bids are always so much per volume or piece, unless otherwise stated in catalogue.

TERMS OF SALE—CASH.

All purchases must be settled for and removed on day immediately following the sale.

DAVIS & HARVEY.

# REMARKS.

THIS catalogue embraces the largest collection of Etchings by Axel H. Haig, and of Etchings after W. Dendy Sadler, that has ever been offered at public sale; including also examples, in the finest possible state, of the handicraft of Seymour Haden, Gravesande, Whistler, Rembrandt, Durer Strange, Nordheim, Desnoyers, Mantel, and others who have attained greatness with the burin.

Another important feature of the sale is the collection of fifteen original chalk drawings by Sir Edward Burne-Jones who, in conjunction with William Morris, established the celebrated firm of Morris & Company, of London, noted for their artistic work in beautifying the great English cathedrals, colleges and mansions. It is the first time in this country that examples of Sir Edward Burne-Jones' work have been offered to the public, and in London his works are held in such high esteem that the prices are almost prohibitory.

The collection of Mezzotintos printed in colors is far above the average in excellence, and embraces many beautiful examples of the always pleasing subjects of Morland, Ward and their contemporaries.

The owner of the collection is Mr. Harold Peirce, of Philadelphia, who, in a letter consigning the engravings to me, says, "*I am not a print, but a book collector, and have no room for portfolios, consequently I have selected such prints from my collection as pleased me, to decorate the walls of my house, which has just been completed, and send the balance to you, for sale at auction. I am only sorry I have not wall space to hang the whole of them. Catalogue them in your usual good manner, and let the sale be absolute.*"

STAN. V. HENKELS.

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# CATALOGUE.

## ORIGINAL DRAWINGS BY SIR EDWARD BURNE-JONES. IN BLACK AND WHITE CHALK.

GUARANTEED ABSOLUTELY GENUINE. A CERTIFICATE ACCOMPANIES EACH DRAWING.

1 **MOSES.** Drawn in black and white chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for church at Ashton-u-Lyne in the year 1891. *Size, height 71 1-2 in., width 30 in.*

2 **ABRAHAM.** Drawn in black and white chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for a church at Ashton-u-Lyne in the year 1891. *Size, height 71 1-2 in., width 30 in.*

3 **SAINT PAUL.** Drawn in black and white chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for a church at Ashton-u-Lyne in the year 1891. *Size, height 76 1-2 in., width 30 in.*

4 **SAINT MATTHEW.** Drawn in black and white chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for a church at Ashton-u-Lyne in the year 1891. *Size, height 77 in., width 30 in.*

5 **THE CENTURION.** Drawn in black and white chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for a church at Ashton-u-Lyne in the year 1891. *Size, height 77 in., width 28 in.*

6 **TRUTH.** Drawn in black and white chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for Manchester College, Oxford, in the year 1893. *Size, height 60 in., width 23 1-2 in.*

7 **SAINT JEROME.** Drawn in black and white chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for Jesus College, Cambridge, in the year 1893. *Size, height 48 in., width 23 1-2 in.*

8 **THE TRANSFIGURATION.** Drawn in black and white chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for a church at Meole Brace, about the year 1870. *Size, height 38 1-2 in., width 27 in.*

9 **SAINT JOHN THE EVANGELIST.** Drawn in black chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for a church at Newport, in the year 1874. *Size, height 46 1-2 in., width 19 3-4 in.*

10 **THE MINSTREL ANGEL.** Drawn in black chalk by Sir Edward Burne-Jones, for execution in stained glass, by Morris & Company, for a church at Chiddleton, about the year 1870. *Size, height 52 in., width 24 3-4 in.*

11 **SAINT JOHN THE BAPTIST.** Drawn in black chalk by Sir Edward Burne-Jones, for execution in stained glass by Morris & Company. *Size, height 50 1-2 in., width 20 1-2 in.*

12 **LIBERTY.** Drawn in black and white chalk by SIR EDWARD BURNE-JONES, for execution in stained glass, by Morris & Company, for Manchester College, Oxford, in the year 1893. *Size, height 60 in., width 23 1-2 in.*

13 **RELIGION.** Drawn in black and white chalk by SIR EDWARD BURNE-JONES, for execution in stained glass, by Morris & Company, for Manchester College, Oxford, in the year 1893. *Size, height 60 in., width 23 1-2 in.*

14 **HOMER AND ÆSCHYLUS.** Drawn in black chalk by SIR EDWARD BURNE-JONES, for execution in stained glass, by Morris & Company, for Peterhouse College, Cambridge, in the year 1873. *Size, height 30 in., width 24 1-2 in.*

15 **SAINT PETER.** Drawn in black and white chalk by SIR EDWARD BURNE-JONES, for execution in stained glass, by Morris & Company, for Paisley Abbey in the year 1874. *Size, height 40 1 2 in., width 23 in.*

NOTE—The above fifteen original drawings by SIR EDWARD BURNE-JONES, are very beautiful and characteristic examples of his work, and command unprecedented prices now in London. In fact, his works are valued so highly in the mother country that the price for the merest sample of his handicraft is almost prohibitory. These examples are all accompanied by the guarantees of Morris & Company, of London, which firm was founded by Sir Edward Burne-Jones and Wm. Morris.

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## ETCHINGS, AFTER PAINTINGS BY W. DENDY SADLER.

One of the most noted and popular artists of to-day.

16 **For Weal or Woe.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

17 **The Honeymoon.** Painted by W. Dendy Sadler. Etched by James Dobie. *Artists' remarque proof.* Signed by both painter and etcher.

18 **Marriage by Registrar.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

19 **The Christening.** Painted by W. Dendy Sadler. Etched by A. Mongies. *Artists' proof.* Signed by both painter and etcher.

20 **Plaintiff and Defendant.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

21 **"For All Time."** Painted by W. Dendy Sadler. Etched by Alb. Ardail. *Artists' remarque proof* Signed by both painter and etcher.

22 **Offer of Marriage.** Painted by W. Dendy Sadler. Etched by A. Mongies. *Artists' remarque proof.* Signed by both painter and etcher.

23 **After the Hunt.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

24 **Home, Sweet Home.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

25 **The "Butler's Glass."** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

26 **"His Favorite Bin."** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

27 **London to York.** Painted by W. Dendy Sadler. Etched by James Dobie. *Artists' remarque proof.* Signed by both painter and etcher.

28 **Mr. Brabazon in "Sowing the Wind."** Painted by W. Dendy Sadler. Etched by James Dobie. *Artists' proof, with portrait of Brandon Thomas as remarque.* Signed by both painter and etcher.

Reduced Facsimile of Lot 126

29 **The Bagman's Toast.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

30 **The Postman.** Painted by W. Dendy Sadler. Etched by James Dobie. *Artists' remarque proof.* Signed by both painter and etcher.

31 **Memories.** Painted by W. Dendy Sadler. Etched by McDevitt. *Artists' remarqne proof.* Signed by both painter and etcher.

32 **Long, Long Ago.** Painted by W. Dendy Sadler. Etched by James Dobie. *Artists' remarque proof.* Signed by both painter and etcher.

33 **The "Old and Young."** Painted by W. Dendy Sadler. Etched by C. Gaujean. *Artists' remarque proof.* Signed by both painter and etcher.

34 **The Victim.** Painted by W. Dendy Sadler. Etched by Gaujean. *Artists' proof.* Signed by both the painter and etcher.

35 **The Middleman.** Painted by W. Dendy Sadler. Etched by Gaujean. *Artists' proof.* Signed by both painter and etcher.

36 **The Awakening.** Painted by W. Dandy Sadler. Etched by Alb. Ardail. *Artists' proof.* Signed by both painter and etcher.

37 **Darby and Joan.** Painted by W. Dendy Sadler. Etched by Mercier. *Artists' remarque proof on parchment.* Signed by both painter and etcher.

38 **"Hearts are Trumps."** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

39 **Breach of Promise.** Painted by W. Dendy Sadler. Etched by James Dobie. *Artists' remarque proof.* Signed by both painter and etcher.

40 **Scandal and Tea.** Painted by W. Dendy Sadler. Etched by Gaujean. *Artists' proof.* Signed by both painter and etcher.

41 **End of the Skein.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

42 **Nearly Done.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

43 **Rivals.** Painted by W. Dendy Sadler. Etched by Gaujean. *Artists' proof.* Signed by both painter and etcher.

44 **Uninvited Guest.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

45 **Christmas Time.** Painted by W. Dendy Sadler. Etched by James Dobie. *Artists' remarque proof.* Signed by both painter and etcher.

46 **Wrong Side of the Hedge.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

47 **Morning Gossip.** Painted by W. Dendy Sadler. Etched by V. Focillon. *Artists' proof.* Signed by both painter and etcher.

48 **A Little Mortgage.** Painted by W. Dendy Sadler. Etched by James Dobie *Artists' remarque proof.* Signed by both painter and etcher.

49 **Toddy at the Cheshire Cheese.** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

50 **Disappointed Anglers.** Painted by W. Dendy Sadler. Etched by Victor L'huillier. *Artists' proof.* Signed by both painter and etcher.

51 **Pegged Down Fishing Match.** Painted by W. Dendy Sadler. *Artist's proof.* Signed.

52 **A Hunting W'ill Go.** Painted by W. Dendy Sadler. *Artist's proof.* Signed.

53 **Who Is It?** Painted by W. Dendy Sadler. Etched by W. Boucher. *Artists' remarque proof.* Signed by both painter and etcher.

# PROOF ETCHINGS BY AXEL H. HAIG.

(In the size, the height is given first.)

54 Upsala Cathedral, Interior View. Etched by A. H. Haig. *Artist's proof, signed.* Size, 22 1-4 x 13 3-4.

55 Gate at Seville Cathedral. Etched by A. H. Haig. *Artist's proof, signed.* Size, 27 3-4 x 13 7-8.

56 Westminster Abbey, North Chancel Aisle. Etched by A. H. Haig. *Artist's proof, signed.* Size, 23 1-2 x 15 1-4.

57 Seville Cathedral.—La Giralda. Etched by A. H. Haig. *Artist's proof, signed.* Size, 27 3-4 x 13 7-8.

58 Returning from the Fair; Pampluna. Etched by A. H. Haig. *Artist's proof, signed.* Size, 37 5-8 x 26 3-8.

59 The Basilica of St. Giles, near Arles. Etched by A. H. Haig. *Artist's proof, signed.* Size, 28 5-8 x 19 3-4.

60 Alcazar at Segovia. Etched by A. H. Haig. *Artist's proof, signed.* Size, 24 3-8 x 16.

61 Notre Dame Cathedral, Paris. Etched by A. H. Haig. *Artist's proof, signed.* Size, 22 3-8 x 31 1-4.

62 Exterior of Burgos Cathedral. Etched by A. H. Haig. *Artist's proof, signed.* Size, 18 x 27 1-2.

63 Amiens Cathedral, Interior View. Children receiving "First Communion." Etched by A. H. Haig. *Artist's proof, signed.* Size, 27 1-4 x 18 1-2.

64 Cathedral at Cefalu, Sicily. Interior View during the Celebration of Mass. Etched by A. H. Haig. *Artist's proof, signed.* Size, 28 3-8 x 18 1-2.

65 Arab Quarters, Cairo. Etched by A. H. Haig. *Artist's proof, signed.* Size, 24 1-4 x 16 1-8.

66 The Quiet Hour. Etched by A. H. Haig. *Artist's proof, signed.* Size, 21 1-4 x 12 3-4.

67 St. Edmund's Chapel, Westminster, Interior View. Etched by A. H. Haig. *Artist's proof, signed.* Size, 25 1-2 x 15 1-4.

68 The Sailors' Guild, "Flying Dutchman," Lubeck. Etched by A. H. Haig. *Artist's proof, signed.* Size, 17 3-4 x 11 15-16.

69 Chartres Cathedral, North Porch. "The Procession of the Blessed Sacrament." Etched by A. H. Haig. *Artist's remarque proof, signed.* Size, 22 3-4 x 17.

70 Pulpit of the Cathedral at Verona. Etched by A. H. Haig. *Artist's proof, signed.* Size, 18 x 12 1-4,

71 Magdalen College, Oxford, Exterior View. Etched by A. H. Haig. *Artist's proof, signed.* Size, 18 3-4 x 13.

72 North Chancel, Westminster Abbey. Etched by A. H. Haig. *Artist's proof, signed.* Size, 23 1-2 x 15 1-4.

73 Floating Market at Stockholm. Etched by A. H. Haig. *Artist's proof, signed.* Size, 23 3-4 x 15 3-4.

74 Canterbury Cathedral, Exterior. Etched by A. H. Haig. *Artist's proof, signed.* Size, 18 1-4 x 12 7-8.

75 L'Eglise des Dominicains, Arles. Etched by A. H. Haig. *Artist's proof, signed.* Size, 20 x 12.

Reduced facsimile of Lot 130

76 **Ulm Cathedral, Interior.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 21 7-8 x 14 1-2.

77 **Entrance to the Mosque of Mohomet, Cairo.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 15 1-4 x 10 1-4.

78 **Mont Saint Michael.** Etched by A. H. Haig. (His masterpiece). *Artist's proof, signed.* Size, 34 3-4 x 24 3-4.

79 **Chapel of St. Clement (St. Mark's Venice), Interior. Upright.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 16 1-4 x 11 1-2.

80 **The Chapel of St. Clement, St. Mark's Venice.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 11 1-8 x 14.

81 **The Baptistry at St. Mark's, Venice.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 15 x 10 1-8.

82 **Waiting for the Ferry. Lubeck.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 13 7-8 x 8 1-4.

83 **The Madonna, with a Musket, in St. Mark's Cathedral, Venice.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 16 x 11 1-4.

84 **The Pulpit of San Fermo Maggiore, at Verona.** Etched by A. H. Haig. *Artist's proof, signed, on Japan paper.* Size, 17 3-4 x 12 1-4.

85 **Schloss Zwingenburg on the Necker.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 16 x 10 1-2.

86 **St. Mark's Chapel, Venice.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 11 x 14.

87 **Westminster Abbey, View of the Chancel from the South Transept.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 8 1-4 x 11 1-8.

88 **Westminster Abbey, Entrance to "Poets Corner."** Etched by A. H. Haig. *Artist's proof, signed.* Size, 11 1-8 x 7.

89 **Westminster Abbey; A Dark Corner; Entrance to the South Aisle; Henry VIII Chapel.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 12 7-8 x 7 1-2.

90 **Westminster Abbey, Poets' Corner.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 12 x 7 3-8.

91 **Westminster Abbey, The Cloisters.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 8 x 9 3-4.

92 **Westminster Abbey, Interior.** Etched by A. H. Haig. *Artist's proof, signed, on Japan paper.* Size, 10 1-2 x 7 1-4.

93 **North Transept, Rheims Cathedral.** Etched by A. H. Haig. *Artist's proof, signed on Japan paper.* Size, 15 x 10.

94 **Towing in the Prize.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 11 1-8 x 8.

95 **Tower of St. Peter's Cathedral, Caen.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 14 5-8 x 7 1-4.

96 **A Swedish Pulpit.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 10 x 7.

97 **A Moorish Archway, Toledo.** Etched by A. H. Haig. *Artist's proof, signed,* Size, 14 1-4 x 8 3-8.

98 **In Rhineland.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 11 5-8 x 6.

99 **Chapel Royal, Holyrood, South Aisle.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 10 1-8 x 7 1-4.

100 **Windsor Castle, The Round Tower.** Etched by A. H. Haig. *Artist's proof, signed.* Size, 10 1-4 x 7.

101 In Church. Etched by A. H. Haig. *Artist's proof, signed.* Size, 7 3-4 x 6.

102 Regent's Canal. Etched by A. H. Haig. *Artist's proof, signed.* Size, 8 x 10 1-2.

103 A Swedish River. Etched by A. H. Haig. *Artist's proof, signed.* Size, 7 1-4 x 11 1-4.

104 St. Maria de Capitol. Etched by A. H. Haig. *Artist's proof, signed.* Size, 10 1-8 x 7.

105 At Haddon Hall, Derbyshire. Etched by A. H. Haig. *Artist's proof, signed.* Size, 10 1-2 x 7.

106 Going His Rounds, Bruges. Etched by A. H. Haig. *Artist's proof, signed.* Size, 2 7-8 x 7 5-8.

107 Burgos Cathedral. Etched by A. H. Haig. *Artist's proof, signed.* Size, 8 x 11 1-4.

108 Street Scene, Seville. Etched by A. H. Haig. *Artist's proof, signed.* Size, 9 x 5 5-8.

109 Cathedral and Town of Chartres. Etched by A. H. Haig. *Artist's proof, signed.* Size, 22 1-2 x 13 7-8.

110 Amiens from the Somme. Etched by A. H. Haig. *Artist's proof, signed.* Size, 14 7-8 x 21 3-4.

111 St. Mark's Cathedral, Venice. Etched by A. H. Haig. *Artist's proof, signed.* Size, 23 3-8 x 32.

112 Cathedral of St. George. Limburg-on-the-Lahn. (Companion to Mont St. Michael.) Etched by A. H. Haig. *Artist's proof, signed.* Size, 34 1-4 x 24 3-4.

113 Tarragona Cathedral, Interior. Etched by A. H. Haig. *Artist's proof, signed.* Size, 23 1-4 x 15 5-8.

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## ETCHINGS, AFTER PAINTINGS BY SIR EDWARD BURNE-JONES.

114 Golden Stairs. Painted by Sir Edward Burne-Jones. Etched F. Jasinski. *Artists' proof on Japan paper.* Signed by both artists. Size, 25 1-4 x 10 5-8.

115 Venus' Mirror. Painted by Sir Edward Burne-Jones. Etched F. Jasinski. *Artists' proof on Japan paper.* Signed by both artists. Size, 13 x 20 7-8.

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## CRIES OF LONDON.

116 Knives, Scissors and Razors to Grind. Engraved by G. Vendramini. Painted by F. Wheatley. Stipple. Published, London, 1795. *Choice open-letter proof.* Size, 14 3-16 x 11 1-16.

117 Old Chair to Mend. Engraved by Vendramini. Painted by F. Wheatley. Stipple. Published, London, 1795. *Choice open letter proof.* Size, 14 1-16 x 11 1-16.

118 Fresh Gathered Peas' Young Hastings. Engraved by G. Vendramini. Painted by F. Wheatley. Stipple. Published, London, 1795. *Choice open-letter proof.* Size, 14 4-16 x 11 3-16.

119 Strawberrys, Scarlet Strawberrys! Engraved by Vendramini. Painted by F. Wheatley. Stipple. Published, London, 1795. *Choice open-letter proof.* Size, 14 4-16 x 11 2-16.

Reduced facsimile of Lot 131

120 **Turnips and Carrots, Ho.** Engraved by T. Gaugain. After F. Wheatley. Stipple. Published, London, 1797. *Brilliant impression.* Size, 14 2-16 x 11 2-16.

121 **Hot Spice Gingerbread—Smoking Hot!** Engraved by G. Vendramini. Painted by F. Wheatley. Stipple. Published, London, 1796. *Choice open-letter proof.* Size, 14 2-16 x 11 2-16.

122 **New Mackrel; New Mackrel.** Engraved by N. Schiavonetti, Junior. Painted by F. Wheatley. Stipple. Published, London, 1795. *Choice open-letter proof.* Size, 14 3-16 x 11 3-16.

123 **A New Love Song. Only Ha'Penny a Piece?** Engraved by A. Cardon. Painted F. Wheatley. Stipple. Published, London, 1796. *Choice open-letter proof.* Size, 14 3-16 x 11 1-16.

124 **Sweet China Oranges, Sweet China!** Engraved by L. Schiavonetti. Painted by F. Wheatley. Stipple. Published, London, 1799. *Choice open letter proof.* Size, 14 3-16 x 11 1-16.

125 **Do You Want Any Matches?** Engraved by A. Cardon. Painted by F. Wheatley. Stipple. Published, London, 1794. *Brilliant impression.* Size, 14 1-16 x 11.

126 **Milk, below Maids.** Engraved by L. Schiavonetti. Painted by F. Wheatley. Stipple. In brown. *Choice proof before all letters.* Size, 14 3-16 x 11 1-16.
See REDUCED FACSIMILE.

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## ENGRAVINGS PRINTED IN COLORS, AFTER MORLAND AND OTHERS.

127 **First of September, "Morning."** After Geo. Morland. Engraved by W. Ward. Mezzotinto. *Beautifully printed in colors.* London, Published, Sep. 1, 1796, by T. Simpson, St. Paul's Church Yard, and Darling & Thompson, Gt. Newport Street. *Original impression.* Size, 18 x 23 5-8.

128 **First of September, "Evening."** After Geo. Morland. Engraved by W. Ward. Mezzotinto. *Beautifully printed in colors.* London, Published, Sep. 1, 1796, by T. Simpson, St. Paul's Church Yard, and Darling & Thompson, Gt. Newport Street. *Original impression.* Size, 17 7-8 x 23 5-8.

129 **The Corn Bin.** After Geo. Morland. Engraved by I. R. Smith. Mezzotinto. *Beautifully printed in colors.* London, Published, May 1, 1797, by I. R. Smith, King Street, Covent Garden. *Original impression.* Size, 17 1-2 x 21 7-8.

130 **The Horse Feeder.** After Geo. Morland. Engraved by I. R. Smith. Mezzotinto. *Beautifully printed in colors.* London, Published, May 1, 1797, by I. R. Smith, King St., Covent Garden. *Original impression.* Size, 17 3-8 x 21 7-8.
Companion to Lot 129. See REDUCED FACSIMILE.

131 **The Shepherd.** After Geo. Morland. Engraved by W. Barnard. Mezzotinto. *Beautifully printed in colors.* London, Published Sep. 12, 1801, by W. Barnard, No. 1 Fitzroy Street, Fitzroy Square. *Original impression.* Size, 22 7-8 x 19.
See REDUCED FACSIMILE.

132 **Gipsies.** After Geo. Morland. Engraved by W. Ward. Mezzotinto. *Beautifully printed in colors.* London, Published April 9, 1792, by T. Simpson, St. Paul's Church Yard, and Darling & Thompson, Gt. Newport St. *Original impression.* Size, 17 1-2 x 22.

133 **The Effects of Youthful Extravagance and Idleness.** After Geo. Morland. Engraved by W. Ward. Mezzotinto. *Beautifully printed in colors.* London, Published July 1, 1789, by T. Simpson, St. Paul's Church Yard. *Original impression.* Size, 20 1-2 x 16.
See Reduced Facsimile.

134 **The Stray'd Child.** After J. Ward. Engraved by B. Pym. Mezzotinto. *Beautifully printed in colors.* London, Published May 20, 1798, by S. Morgan, 216 Holborn. *Original impression, with margin.* Size, 18 3-8 x 23 6-8.

135 **The Stray'd Child Restored.** After J. Ward. Engraved by J. Young. Mezzotinto. *Beautifully printed in colors.* London, Published May 20, 1798, by S. Morgan, 216 Holborn. Size, 18 1-4 x 23 3-4.

136 **The Romps.** Engraved by W. Ward. After W. R. Bigg. Mezzotinto. *Beautifully printed in colors.* Published May 1, 1796, by W. R. Bigg, Gate Street, Lincoln's Inn Fields. *Original impression, wide margin.* Size, 18 1-8 x 23 6-8.

137 **The Truants.** Engraved by W. Ward. After W. R. Bigg. Mezzotinto. *Beautifully printed in colors.* Published May 1, 1796, by W. R. Bigg, Gate Street, Lincoln's Inn Fields. *Original impression, wide margin.* Size, 18 x 23 7-8.
Companion to Lot 136.

138 **The Rocking Horse.** Engraved by J. Ward. After J. Ward. Mezzotinto. *Beautifully printed in colors.* London, Published Feb'y 5, 1793, by T. Simpson, St. Paul's Church Yard. *Original impression, wide margin.* Size, 17 1-2 x 21 3-4.
See Reduced Facsimile.

139 **Innocent Revenge.** After R. Westall. Engraved by C. Josi. Stipple. *Printed in colors.* Published the 1st of May, 1796, by C. Josi. *Original impression, full margin.* Size, 15 x 12.

140 **Cries of London, The Orange Girl.** Engraved by Wm. Nuter. After Singelton. Stipple. *Printed in colors.* Size, 14 x 11 7-8.

141 **Cries of London, The Nosegay Girl.** Engraved by W. Nuter. After Singelton. Stipple. *Printed in colors.* Size, 14 x 11 7-8.

142 **The Angel at the Sepulchre.** Engraved by W. Nutter. After B. West. Stipple. *Printed in colors.* Published, Jan. 1, 1825, at R. Ackermann's Repository of Arts, 101 Strand, London. Framed and glazed. Size, 19 3-8 x 14 6-8.

143 **Group of Children in the Open.** Engraved by Thos. G. Appleton. Mezzotinto. *Printed in colors. Artist's proof, signed* Size, 20 7-8 x 17 7-8.

144 **The Fortune Teller.** Engraved by S. Arlent Edwards. Mezzotinto. *Printed in colors at one printing, without retouching. Artist's proof, signed.* Size, 15 1-2 x 15 1-2.

145 **Sophia Elizabeth, Reclining Portrait.** Engraved by S. Arlent Edwards. Mezzotinto. *Printed in colors at one printing, without retouching. Artist's proof, signed.* Size, 10 3-4 x 16 3-4.

146 **Elizabeth Countess of Grosvenor.** After Sir Thos. Lawrence. By Sam'l Cousins. Mezzotinto. *Colored reprint.* Size, 9 x 7.

147 **Lady Wallscourt.** After Sir Thos. Lawrence. By H. Phillips. Mezzotinto. *Colored reprint.* Size, 8 1-4 x 6 1-2.

148 **Lady Castlereagh.** Etched by Eugene Lily. *Colored. Artist's proof, signed.* Size, 13 1-2 x 9 1-2.

149 **Miss Otway.** Etched by Eugene Lily. *Colored. Artist's proof, signed.* Size, 12 1-2 x 8 1-2.

150 **Miss Penelope Boothby, "Innocence."** After Sir Joshua Reynolds. Mezzotinto. *Colored proof.* Size, 9 3-8 x 7 7-8.

151 **Jupiter and Semele.** After Benj. West. Engraved by Thos. Cook. Line. *Printed in colors.* Published, London, July 18, 1782. Size, 15 1-4 x 20 1-2.

Reduced facsimile of Lot 133

# OLD AND MODERN ETCHERS.

## ALDEGREVER (HENRY)

One of the "Little Masters." 1502–1562. Engraver. German.

152 **Adam and Eve.** 1529. *Bartsch, 9 and 10.* 2 pieces.

## BEHAM (HANS SEBALD)

One of the "Little Masters." 1500 ——. Engraver. German.

153 **Adam and Eve.** 1543. *Very fine and rare.* Small. *Bartsch, 6.*

## DEBAINES (ALFRED LOUIS BRUNET)

1845. One of the most noted of modern French etchers.

154 **On the Strand, London.** *Artist's proof, signed.* Size, 8 3-4 x 6 1-4.

## DURER (ALBRECHT)

1471–1528. Engraver and Etcher. (Founder of the German school.)

155 **Idleness; or, The Dream.** *Bartsch, 76.*

156 **The Cavalier and the Lady.** Fine. *Bartsch, 94.*

157 **The Prodigal Son.** Very fine. *Bartsch, 28.*
See REDUCED FACSIMILE.

158 **The Angel Appearing to St. Joachim.** ("Life of the Virgin" series.) Woodcut. *Bartsch, 78.*

159 **The Warrior on Horseback Followed by a Halberdier.** Woodcut. *Bartsch, 131.*

## FONCE (CAMILLE)

Celebrated Etcher.

160 **Canterbury Cathedral.** Etched by Camille Fonce. *Artist's remarque proof, signed, with portrait of Dean Farrar as remarque, with signature.* Size, 18 x 26 3-4.

## GAILLARD (CLAUDE FERDINAND)

1789–1863. The Durer of the Nineteenth Century.

161 **St. George and the Dragon.** After Raphael, from the picture of the same size in the National Gallery. *Choice artist's proof, on India paper, signed.* Size, 12 x 10.
Gaillard's last plate.

## GILBERT (ACHILLE)

1828 ——. Etcher. French.

162 **Sheep Cote.** After Jacque. Etched by Achille Gilbert. *Artists' remarque proof on parchment.* Signed by both painter and etcher. Size, 25 1-2 x 20 3-4.

## DE GRAVESANDE (CHARLES STORM)

1841 ——. Etcher. Dutch.

163 **Au bord du Gein près d'Abconde.** *Artist's proof on vellum paper, signed.* Size, 10 13-16 x 17 14-16. *Hammerton 135*

Of this beautiful etching, Hammerton says: "This is one of the most perfect etchings produced by the modern schools; so perfect indeed, that if I were restricted to the possession of six modern etchings, this should be one of them. The material is nothing but a river shore, with a few trees and bushes, and a windmill. The sky and the water are both tranquil spaces of white paper, etc. This etching is indeed a model for three great qualities, whose union is rare indeed. It is both very tender and very strong, and at the same time very reserved in the best and wisest way."

See REDUCED FACSIMILE.

## HADEN (FRANCIS SEYMOUR)

1818 ——. Etcher. Englisb.

164 **Sunset in Ireland, 1863.** Etched by Seymour Haden. *Superb artist's proof, signed.* Size, 5 1-2 x 8 1-2.

In reference to this etching, Messrs. Frederick Kepple & Co., say, "About the Haden 'Sunset in Ireland,' we beg to assure you that it is a unique state, simply a trial taken before the plate was finished, or rather, before it reached the condition in which it was published. There were other trials taken, with more or less work, but they are described in Drake's Catalogue. This proof escaped Mr. Haden's notice when he was supplying information for that book."

## HUTH (F)

Modern Etcher.

165 **The Introduction.** Etched by F. Huth. After Leghe Suthers. *Artists' proof on Japan paper, signed by both artists.* Size, 12 1-4 x 16 1-4.

## JACQUET (JULES)

1841 ——. Etcher. French.

166 **Cavalry Charge, Battle of Friedland, 1807.** After Meissonier. Etched by Jules Jacquet. *Artists' proof on Japan paper, signed by both painter and etcher.* Size, 18 1-2 x 33.
Very rare.

## LAW (DAVID)

1831 ——. Etcher. English.

167 **Edinboro Castle.** Etched by David Law. *Artist's proof on Japan paper, signed.* Size, 17 3-4 x 27 1-2.

168 **The Golden Vale.** Etched by David Law. After J. Clayton Adams. *Artists' proof on Japan paper, signed by both artists.* Size, 15 x 21.

169 **The Meadow Pool.** Etched by David Law and Chas. O'Murray. After J. Clayton Adams. *Artists' proof on Japan paper, signed by both artists.* Size, 16 1-4 x 26.

## CHAUVEL (THEOPHILE NARCISSE)

1831 ——. Etcher. French.

170 **"Banks of the Ivy O."** Etched by Th. N. Chauvel. After B. W. Leader. *Artists' proof, signed by both painter and etcher.* Size, 13 3-4 x 20 1-2.

171 **"The Severn Stream."** Etched by Th. N. Chauvel. After B. W. Leader. *Artists' proof, signed by both painter and etcher.* Size, 17 x 28.

## LE COUTEUX (LIONEL)

1847 ——. Etcher. French.

172 **Sheep on the Pyrenees.** After Rosa Bonheur. Etched by Lionel Le Couteux. *Artists' proof on parchment, signed by both painter and etcher.* Size, 17 1-4 x 26 3-4.

173 **Lords of the Flock.** After Rosa Bonheur. Etched by Lionel Le Couteux. *Artists' proof on parchment, signed by both painter and etcher.* Size, 17 1-4 x 26 1-2.

## LEYDEN (LUCAS VAN)

1499-1533. Engraver. German.

174 **The Dairymaid.** Bartsch 158.

Reduced facsimile of Lot 138

## MARTIN (H)

Celebrated Modern Etcher.

175 **Summer Sea.** Etched by H. Martin. After Wm. T. Richards. *Artists' remarque proof on parchment, signed by both artists (on stretcher.)* Size, 15 3-8 x 20 6-8.

176 **The Storm.** Etched by H. Martin. After Wm. T. Richards. *Artists' remarque proof on parchment, signed by both artists.* Size, 15 1-4 x 26 3-4.

## MERCIER (G)

Celebrated Modern Etcher.

177 **A Sidewalk Dance.** Etched by G. Mercier. After J. G. Brown. *Artists' remarque proof on parchment, signed by both artists.* Size, 19 1-4 x 29.

## MURRAY (CHAS. O)

1843 ——. Etcher.

178 **Street Scenes in Oxford.** Etched by Chas. O. Murray. *Artist's remarque proof, on Japan paper, signed.* Size, 15 1-2 x 22 1-2.

## OSTADE (ADRIAN VAN)

1610–1685. Etcher. Dutch.

179 **Le Coup de Couteau.** *Etching.* Fine impression, from the Schloesser Collection. Bartsch, 16.

180 **Grace before Meat.** 1653. *Etching.* Bartsch, 34.

181 **Rustic Tenderness.** *Etching.* Fine impression. Bartsch, 11.

## PRATT (JOS. B)

182 **Scotch Cattle at Rest.** After Rosa Bonheur. Etched by Jos. B. Pratt. *Artist's proof, signed by both painter and etcher.* Size, 23 1-2 x 31 1-2.

## REMBRANDT (PAUL VAN RYN)

1606–1675. Painter and Etcher. Dutch. (The Great Father of Etching.)

183 **The Woman of Samaria, called "Aux Ruines."** Fine. Bartsch, 71.

184 **Rembrand and Saskia.** Fine. Bartsch, 19.

## SCHLECHT (CHARLES)

Modern Etcher.

185 **A Word of Advice.** Etched by Chas. Schlecht. After Ridgway Knight. *Artist's remarque proof on parchment, signed by both painter and etcher.* Size, 25 1-2 x 20 1-2.

## SCHMIDT (GEORGE FREDERICK)

1712–1775. Engraver and Etcher. German.

186 **Jewish Bride.** After and in the style of Rembrandt. *Etching.* Very fine. *First state.* Andresen, 68. Size, 9 3-16 x 7 3-16.

187 **Father of the Jewish Bride.** After and in the style of Rembrandt. Very fine. *First state.* Andresen, 67. Size, 8 10-16 x 7.

## SCHULTHEISS (ALBRECHT F)

1823 ——. Engraver and Etcher. German.

188 **Rembrandt and Saskia.** After Rembrandt. *Etching. Artist's remarque proof, signed.* Size, 17 x 13 1-8.

## SLOCOMBE (FRED)

Modern Etcher.

189 **A Hunting Moon.** Etched by Fred. Slocombe. *Artist's remarque proof, signed.* Size, 24 x 14 3-4.

## WALTNER (CHAS)

1847 ——. Etcher and Engraver. German.

190 **Lady Camden.** Three-quarter length, seated. After Sir Joshua Reynolds. Etched by Chas. Waltner. *Artist's proof on parchment, signed.* Size, 19 1-8 x 14 1-2.

## WIERIX (JEROME)

1551–1619. Engraver. Dutch.

191 **Les Armoiries à la Tete de Mort.** After A. Durer. Brilliant impression. Bartsch (Durer) 101 A. Size, 8 1-2 x 6 1-4.

## WHISTLER (JAMES McNEILL)

1834. Etcher. American.

192 **Becquet.** Etched by James McNeil Whistler. W., 48. Size, 6 1-2 x 7 3-8.

193 **The Pool.** Etched by James McNeil Whistler. Size, 8 1-2 x 5 1-2.

Whistler may well be called the father of American etchers.

## FAIVREZ (CL)

Modern Etcher.

194 **The Game of Chess.** Etched by Cl. Faivrez. After F. Reybet. *Artists' remarque proof, signed by painter and engraver.* Size, 13 1-4 x 17 1-2. Framed and glazed.

Reduced Facsimile of Lot 163

# ENGRAVINGS.

## APPLETON (THOS. G.)

195 **Marcia.** *Mezzotinto.* By Thos. G. Appleton. *Artist's proof, signed.* Size, 23 x 18.

196 **Alone.** *Mezzotinto.* By Thos. G. Appleton. After G. H. Boughton. *Artists' proof, signed by both painter and engraver.* Size, 22 1-4 x 13 1-4. Framed and glazed.

## AVRIL (——)

197 **Madonna of Silence.** Engraved by Avril fils. After A. Carrache. *Line.* Size, 14 x 17 1-4.

## BANKEL (JOHANNES)

1837. Engraver. German.

198 **Castor and Pollux Carrying off Phœbe and Elaira, Daughter of Leucippus.** Engraved by J. Bankel. After Peter Paul Rubens. *India proof before all letters* Size, 18 1-4 x 17.

## BARLOW (THOS. O)

Engraver. English.

199 **The Huguenot Lovers.** Engraved by Thos. O. Barlow. After Millais. *Mezzotinto. Artists' remarque proof, signed by both painter and etcher.* Sire, 25 x 16 3-4.

## BARTOLOZZI (FRANCESCO)

1730–1813. Engraver. Italian.

200 **Lady Macduff and Family Surprised and Murdered by the Order of Macbeth.** *Stipple.* Engraved by F. Bartolozzi. After Wm. Martin. Published 1804. Size, 17 3-8 x 23 5-8.

201 **The Right Honble. Wm. Pitt.** Three-quarter length, standing. *Stipple.* By F. Bartolozzi, 1790. After Gainsborough Dupont. Size, 17 1-4 x 13 3-8. Rare.

## BERVIC (CHAS. CLEMENT)

1756–1822. Engraver. French.

202 **The Education of Achilles.** *Line.* Engraved by C. C. Bervic. After J. B. Regnault. *Choice proof before all letters.* Size, 18 x 14 1-8.

## BURNET (J)

Engraver. English.

203 **The Letter of Introduction.** *Line.* Engraved by J. Burnet. After D. Wilkie. *Open letter proof.* Size, 14 3-8 x 12.

## COUSINS (SAMUEL)

Engraver. English.

204 **Cherry Ripe.** *Mezzotinto.* By Samuel Cousins. After Millais. *Artists' proof, signed by both painter aud engraver.* Size, 20 1-4 x 13 7-8.

205 **The Most Noble Richard Marquess Wellesley.** *Mezzotinto.* By Samuel Cousins. After Sir Thos. Lawrence. Published 1842. Size, 11 1-4 x 9 1-2.

## DESNOYERS (A. G. L. BOUCHER)

1779–1857. Engraver. French. (One of the most noted engravers of his time.)

206 **La Vierge de la Maison D'Albe.** *Line.* Engraved by Desnoyers. After Raphael. Choice copy. Second state. *With monogram stamp of the engraver.* Size, 17 3-4 x 14 3-16.

207 **Bélisaire.** *Line.* Engraved by Desnoyers. After F. Gérard. *Choice artists' proof; signed "Epreuve de Choix B. Desnoyers," with stamp.* Size, 19 3-8 x 15.
One of the most sought-after engravings, and a magnificent copy.
See REDUCED FACSIMILE.

## DRESCHER (A)

208 **A Village Stream.** *Line.* Engraved by A. Drescher. After S. S. Carr. *Artists' proof on India paper, signed by both artists.* Size, 8 x 15 5-8.

## DURAND (A. B.)

Engraver and Painter. American.

209 **Ariadne.** *Line.* Engraved by A. B. Durand. After J. Vanderlyn. *Artists' proof, signed.* Size, 14 1-4 x 18.

## EGINTON (J)

Engraver. English.

210 **The Affectionate Daughter.** *Stipple.* Engraved by J. Eginton. After Wheatley. Size, 12 x 10.

## EVERY (GEO. H)

Engraver. English.

211 **Viola.** *Mezzotinto.* By Geo. H. Every. After Sir F. Leighton. Size, 13 5-8 x 9 5-8. Framed and glazed.

## FABER (J)

English. Engraver.

212 **Miss Hoare, Daughter of the Artist.** *Mezzotinto.* By J. Faber. After Wm. Hoare. Size, 10 1-2 x 8 3-4

## FELSING (GEO. JACOB)

1802 ——. Engraver. German.

213 **Sta: Cäcilia.** *Line.* Engraved by G. J. Felsing. After H. Hofmann. *Open letter praof.* Size, 13 1-8 x 10 1-4. Framed and glazed.

214 **Holy Family.** *Line.* Engraved by Geo. J. Felsing. *Choice proof before letters on India paper.* Size, 20 1-2 x 14 3-4.

## FORREST (WM.)

Engraver. American.

215 **The Heart of the Andes.** *Line.* Engraved by Wm. Forrest. After F. E. Church *India proof.* Size, 13 1-2 x 25.

Reduced Facsimile of Lot 157

## FORSTER (FRANCOIS)

1730 ——. Engraver. French.

216 **La Vierge, au bas-relief.** *Line.* Engraved by F. Forster. After Leonardo da Vinci. *Choice proof before the inscription or address.* With Forster's stamp. Impression No. 101. Size, 15 1-4 x 11 7-8.

## GELÉE (FRANCOIS ANTOINE)

1796–1860. Engraver. French.

217 **Daphne and Chloe.** *Line.* Engraved by F. A. Gelée. After L. Hersent. *Magnificent artists' proof, 1824. First state.* From the Louvre collection. Size, 17 7-8 x 13 3-4.

See REDUCED FACSIMILE.

## GREENHEAD (H. G)

Engraver. English.

218 **Elizabeth, Lady Grosvenor.** *Mezzotinto.* By H. G. Greenhead. *Artist's proof signed.* Size, 22 3-4 x 15 7-8.

## HALL (H. B)

Engraver. American.

219 **The Three (Scape) Graces.** *Stipple.* Engraved by H. B. Hall. After J. G. Brown. *Open letter proof, on India paper.* Size, 21 3-4 x 19 3-4. Framed and glazed.

## HATCHE (LORENZO J)

Engraver. American.

220 **Fording the Stream.** *Line. Artist's proof, signed* Size, 13 3-4 x 22 1-2.

## HESTER (E. GILBERT)

Engraver. English.

221 **Margarette.** *Mezzotinto.* By E. Gilbert Hester. After Sir Thomas Lawrence. *Artists' proof, signed, on India paper.* Size, 22 3-4 x 17 3-4.

## HODGETTS (T)

Engraver. English.

222 **Charles Maurice, Prince de Talleyrand.** *Mezzotinto.* By T. Hodgetts. After A. Scheffer. Size, 14 3-4 x 11.

## KNOLLE (V)

Engraver. German.

223 **The Tribute Money.** *Line.* Engraved by V. Knolle. After Titan. *Open letter proof on India paper.* Size, 10 1-16 x 7 12-16.

## LANDSEER (THOS)

Engraver. English.

224 **The Horse Fair in Paris.** Engraved by Thos. Landseer. After Rosa Bonheur. Defaced plate. Size, 20 x 42.

## LEFEVRE (ACHILLE)

Engraver. French.

225 **Immaculée Conception.** *Line.* Engraved by Achille Lefevre. After Murillo. *Choice open-letter proof.* Size, 25 7-8 x 17 7-8.

## LEWIS (CHAS. G)

Engraver. English.

226 **Huntsman Taking Hounds to Cover.** Engraved by Chas. G. Lewis. After Rosa Bonheur. *Artists' proof on India paper, signed by the painter.* Size, 19 3-4 x 24 7-8.

## MANDEL (JOHN AUGUST HOWARD)

1810–1884. Engraver. German.

227 **La Madonna Colle Stella.** *Line.* Engraved by J. A. H. Mandel. After Carlo Dolci. *Magnificent proof on India paper. Seecond state before the inscription or border.* Size, 12 15-16 x 10 6-16.

See REDUCED FACSIMILE.

228 **Charles I., of England.** Three-quarter length. *Line.* Engraved by J. A. H. Mandel. After Van Dyck. *Choice proof on India paper. Third state.* Size, 14 1-2 x 11 1-4.

229 **La Madonna di San Sisto.** Engraved by J. A. H. Mandel. After Raphael. *Choice open-letter proof on India paper.* Framed and glazed. Size, 27 1-2 x 20 1-4.

A beautiful reproduction of the world's masterpiece.

## MASSARD (JULES)

Engraver. French.

230 **Mme. Le Brun and Daughter.** *Line.* Engraved by Jules Massard. After Vigee Le Brun. *Artists' remarque proof, signed.* Size, 15 1-8 x 11 1-8.

## MASSARD (JEAN BAPTISTE RAPHAEL URBAIN)

1775 ——. Engraver. French. (One of the greatest engravers of the French school.)

231 **Homer, the Blind Poet, Led by a Youth.** *Line.* Engraved by J. B. R. U. Massard. After Gérard. *Choice open-letter proof.* Size, 19 3-8 x 15.

A worthy companion to Desnoyers' great engraving of Belisarius, which is described under Lot 207 in this catalogue.

## MASSON (ANTOINE)

1636–1700. Engraver. English. (One of the greatest masters of the French school.)

232 **Guillaume de Brisasier, Secretary to the Queen. (The Gray-haired Man).** *Line.* Engraved by A. Masson. Magnificent impression. *Second state, with* "Brisier" and "Segretaire." Size, 13 3-8 x 10 1-4.

Has never been surpassed, and, as Bryan says, is a model of lightness and precision.

SEE REDUCED FACSIMILE.

## MILLER (JNO. D)

Engraver. English.

233 **Invocation.** *Mezzotinto.* By Jno. D. Miller. After Sir Frederick Leighton. *Artists' remarque proof, signed by both artists.* Size, 21 1-2 x 13 1-4.

Reduced Facsimile of Lot 207

## MITCHELL (JAMES)

Engraver. English.

234 **Alfred in the Neatherd's Cottage.** *Line.* Engraved by James Mitchell. After D. Wilkie. *Open-letter proof.* Size, 14 3-8 x 21 5-8.

235 **Rat Hunters.** *Line.* Engraved by James Mitchell. After D. Wilkie. *Open-letter proof.* Size, 9 5-8 x 8.

## PIGEOT (FRANCOIS)

1717–1778. Engraver. French.

235½ **Le Ménage Hollandais.** *Line.* Engraved by Pigeot and Lacour. After Dow. *Brilliant proof on India paper.* Size, 22 5-8 x 18 3-8.

## MORINNI (GIUP:)

Engraver. Italian.

236 **Sibyl.** *Line.* Engraved by Giup. Morinni. *Artist's proof, signed.* Size, 16 1-4 x 12 1-4.

## MORGHEN (RAPHAEL)

1758–1833. Engraver. Italian.

237 **The Last Supper.** "Amen dico vobis quia unus vestrum me traditurus est." *Line.* Engraved by Raphael Morghen. After Leonardo Davinci. Fine impression. Size, 17 x 35 1-2.

Fine copy of one of his most famous engravings.

## NORDHEIM (JOHN GEORGE)

1804–1853. Engraver. German.

238 **La Madonna di San Sisto.** *Line.* Engraved by J. G. Nordheim. After Raphael. *Magnificent proof before all letters, with stamp of E. Arnold, Dresden.* Size, 26 3-8 x 19 5-8.

See Reduced Facsimile.

239 **The Same.** Choice early impression. Framed and glazed.

## PELÉE (P)

Engraver. French.

240 **Sainte Cécile.** *Line.* Engraved by P. Pelée. After Raphael. *Open letter proof.* Size, 12 1-2 x 8 1-4. Framed and glazed.

## PRATT (JOSEPH B)

Engraver. English.

241 **Lost Chord.** *Mezzotinto.* By J. B. Pratt. After Frank Paton. *Artists' proof, signed by both artists.* Size, 13 1-2 x 16 1-2.

242 **The Duel.** Engraved by J. B. Pratt. After Rosa Bonheur. *Artists' proof, signed by both painter and engraver.* Size, 22 1-4 x 33 1-2.

## RAIMBACH (ABRAHAM)

Engraver. English.

243 **Blind-Man's Buff.** *Line.* Engraved by A. Raimbach. After D. Wilkie. Published 1822. Fine impression. Size, 16 5-8 x 23 3-4.

244 **Rent Day.** *Line.* Engraved by A. Raimbach. After D. Wilkie. *Open-letter proof.* Size, 16 1-2 x 24.

245 **The Parish Beadle.** *Line.* Engraved by A. Raimbach. After D. Wilkie. Fine impression. Size, 15 x 22.

246 **The Errand Boy.** *Line.* Engraved by A. Raimbach. After D. Wilkie. *Open-letter proof on India paper.* Size, 11 3-16 x 15 1-4.

247 **The Cut Finger.** *Line.* Engraved by A. Raimbach. After D. Wilkie. *Open-letter proof.* Size, 11 1-4 x 14 1-4.

## REYNOLDS (S. W)

Engraver. English.

248 **Madame Vestris as Mrs. Page.** *Mezzotinto.* Engraved by S. W. Reynolds. Size, 16 7-8 x 12 3-4.

## ROSSEAUX (E)

Etcher and Engraver. French.

249 **Marie Marquise de Sevigné.** *Portrait. Line.* Engraved by E. Rosseaux. After Nanteuil. *Choice India proof.* Size, 12 3-4 x 9 3-4.

## SAY (WM)

Engraver. English.

250 **Her Royal Highness Mary, Duchess of Gloucester and Edinburgh.** Full length, seated. *Mezzotinto.* By Wm. Say. After Sir Wm. Beechey. Size, 17 5-8 x 13 1-4.

## SHORT (FRANK)

Engraver. English.

251 **Hope.** *Mezzotinto.* By Frank Short. After G. F. Watts. *Artists' proof on Japan paper, signed by both artists.* Size, 19 x 15.

## SIMMONS (W. H)

Engraver. English.

252 **The Monopolist.** Engraved by W. H. Simmons. After R. W. Buss. *India proof.* Size, 12 3-4 x 18.

## SMITH (EDWARD)

Engraver. English.

253 **Guess My Name.** *Line.* Engraved by Edward Smith. After D. Wilkie. *Open-letter proof on India paper.* Size, 15 x 11 7-8.

## STEWART (JAMES)

Engraver. English.

254 **The Pedlar.** *Line.* Engraved by James Stewart. After D. Wilkie. Size, 14 3-4 x 12 1-4.

Reduced Facsimile of Lot 217

## STRANGE (SIR ROBERT)

1721–1792. Engraver. English.

255 **Henrietta Maria, Queen of England,** with her Children, the Prince of Wales and the Duke of York. *Line* Engraved by Robert Strange. After Van Dyck. *Superb proof before all letters.* Size, 22 7-8 x 18.

## TOSCHI (PAOLO)

1788–1854. Engraver. Italian.

256 **Madonna of the Palm.** *Line.* Engraved by T. Toschi. After Correggio. Size, 23x16.

## VISSCHER (CORNELIUS)

1610–1670. Engraver. Dutch.

257 **The Rat Catcher (Vender of Rat Poison).** *Line.* Engraved by Cornelius Visscher. *Fine impression. Fourth state.* Size, 14 1-8 x 12 1-4.

## VISSCHER (LAMBERT)

1633–1690. Engraver. Dutch.

258 **Jan and Cornelius de Witt, with Scene of Murder.** (The portrait of Cornelius engraved on plate in place of Town Hall.) *Line.* Engraved by Lambert Visscher. *Brilliant impression.* Size, 20 1-2 x 15.

259 **The Laughing Boy with the Cat.** *Line.* Engraved by Lambert Visscher. *Brilliant impression. First state.* Size, 7 7-16 x 5 14-16.

## WAGSTAFF (C. E)

Engraver. English.

260 **Canterbury Pilgrims at the Tabard, Southwark.** Engraved by C. E. Wagstaff. After Edward Corbould. *Open-letter proof on India paper.* Size, 22 1-2 x 31 3-4.

## WALKER (WM)

Engraver. English.

261 **Literary Party at Sir Joshua Reynolds'.** *Stipple.* Engraved by Wm. Walker. After Jas. E. Doyle. *Proof.* Size, 15 x22 1-4.

## WILLE (JNO. GEORGE)

1717–1808. Engraver. French.

262 **Instruction Paternelle, better known as the Satin Gown.** *Line.* Engraved by J. G. Wille. After Terbury. Size, 15 x 12 3-4.

263 **La Divideuse (The Spinner), Mother of Gérard Dow.** *Line.* Engraved by J. G. Wille. After G. Dow. *Third state.* Size, 13 3-8 x 10 3-4.

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264 **Spare the Weeds.** Engraved by Arthur Tunell. After G. B. O'Neill. *Artists' proof, signed by both artists.* Size, 18 1-2 x 23 7-8.

265 **The Smugglers' Intrusion.** *Line. Proof before all letters.* Size, 10 5-8 x 8 7-8.

266 **Always Tell the Truth.** *Stipple. Proof before all letters.* Size, 24 1-4 x 19 1-4.

## PHOTOGRAVURES.

267 Breaking Home Ties. After Thos. Hovenden. *Proof on India paper, signed by the artist.*

268 Boswell's First Introduction to Dr. Johnson. After S. Lewin. *Proof on India paper, signed by the artist.*

269 United States Frigate "Constitution." After Marshall Johnson. *Remarque proof, signed by the artist.*

270 The Coliseum. A Fête Day. After Alma Tadema. *India proof, signed by the artist.*

271 Roses. After Hubert Herkomer. *Japan-paper proof, signed by the artist.*

272 Summer Shower. After E. Blair Leighton. *India proof, signed by the artist.*

273 She Has Lost Her Way. After Ridgway Knight. *India proof, signed by the artist.*

274 A Dead Heat. After Arthur J. Elsley. *India proof, signed by the artist.*

275 The "Owner has no further use for him." After J. C. Dollman. *India proof, signed by the artist.*

276 Run of the Season. After Alfred Strutt. *India proof, signed by the artist.*

277 Roses. Love's Delight. After Alma Tadema. *India proof, signed by the artist.*

278 An Earthly Paradise. After Alma Tadema. *India proof, signed by the artist.*

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## FRAMED WATER COLORS, ETC.

279 Roses. *Water color.* By E. Colin Campbell.

280 A Morning Walk. *Water color.*

281 Landscape. *Water color.*

282 Madonna with the Auburn Hair. *Platinotype.*

283 Female Head. *Crayon drawing.*

284 An Interrupted Courtship. *Process print.*

285 Pierre Perugin. Engraved by J. J. F. Tassaert. *Stipple.*

286 Caught in a Storm. *Crayon drawing.* By Walter Shirlair.

Reduced Facsimile of Lot 232

# COLORED ENGRAVINGS AND MEZZOTINTOS.

287 **The Gamekeeper and The Fisherman.** *Stipple, printed in colors.* Designed and engraved by T. Pierson. Size, 15 3-4 x 12 1-8. 2 pieces.

288 **Shakspeare.** King Henry the Eighth. (Abbey of Leicester, Wolsey, Northumberland, and Attendants, Abbot of Leicester, etc.) After R. Westall. *Stipple.* Engraved by Robt. Thew. *In colors. Open-letter proof.* Size, 17 3-8 x 23 3-8.

289 **Cottagers in Winter.** After Geo. Morland. *Stipple.* Engraved by Thos. Williamson. *In colors.* Size, 17 1-2 x 22 1-2. Framed and glazed.

290 **Favorite Chickens.** (Saturday Morning—Going to Market) After W. R. Bigg. *Stipple.* Engraved by T. Burke. *In colors.* Size, 18 1-4 x 23 1-8. Framed and glazed.

291 **Bonaparte dans L'Ile Ste. Hélène.** After Martinet. *Aquatint, printed in colors.* By Jazet. Size, 18 3-4 x 27. Framed and glazed.

292 **Henry W. Betty.** Full length, standing before a bust of Shakespeare. After James Northcote. *Line.* Engraved by James Heath. *In colors.* Rare. Size, 22 1-2 x 16. Framed and glazed.

293 **A Poultry Market.** Painted and engraved by Wm. Ward. *Mezzotinto.* Scarce. Size, 18 x 24.

294 **The Village Blacksmith (The Politicians).** Engraved by Earlom. *Mezzotinto. Choice proof before letters, with artist's name scratched in.* Size, 21 3-4 x 17 7-8.

295 **The Sportsman's Departure.** *Mezzotinto, cut close. Brilliant impression.* Size, 16 3-4 x 21 1-2.

296 **A Visit to the Grandfather.** After I. R. Smith. *Mezzotinto.* By E. Dayes. Published, 1788. Rare. Size, 20 3-8 x 15 7-8.

297 **Silenus.** After Rubens. *Mezzotinto.* By C. H. Hodges. Published, 1789. Size, 17 3-8 x 23.

298 **St. John the Baptiste.** After Murillo. *Mezzotinto.* By Val. Green. Size, 18 1-8 x 14.

299 **Lady Sitting in a Chair.** After Rubens. *Mezzotinto.* By James Watson. Size, 16 x 12.

300 **The Hon'ble Frances Ingram.** After Sir Joshua Reynolds. *Mezzotinto,* By I. R. Smith. Published, 1781. *Rare.* Size, 13 1-2 x 10 7-8.

301 **Sir Thomas Chaloner.** After Van Dyke. *Mezzotinto.* By Richard Earlom. Published, 1778. Size, 15 3-8 x 11 7-8.

302 **Europe, Asia, Africa and America.** *A set of four brilliant mezzotintos.* "À Augsbourg chez, I. I. Haid et fils." Engraved before Australia was discovered. *Very rare.* Size of each plate, 9 x 6 3-4. 4 pieces

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303 **Domestic Happiness.** After Singleton. *Stipple.* Cut close. Size, 20 3-4 x 16 1-4.

304 **The Languishing Fair.** After J. B. Cipriani. *Engraved in stipple* by J. K. Sherwin. *Printed in brown.* Size, 9 3-16 x 7 3-16.

305 **Echo.** After Head. *Engraved in line* by Jo. Folo. *Open-letter proof on India paper.* Size, 13 x 9 1-4.

306 The Shepherd. *Stipple, in brown.* Oval. Cut close. Size, 6 3-4 x 9.

307 Girl Reading. *Stipple.* Cut close. Size, 8 x 7.

308 Comus and Lady. By W. Nutter.—Hero Awaiting Leander. By C. Bertland.—The Fortitude of Margaret. By C. Taylor.—Eleanora; or, The Force of Affection. By W. Nutter.— and The Sybil's Request. By T. Rider. *A set of five beautiful stipple engravings. Printed in brown.* From the Temple of Taste.

309 Female. *Stipple, in red.* Engraved by H. Bryer. *Proof before letters.* Oval. Size, 8 3-4 x 6 3-4.

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## ENGRAVINGS BY FRANCESCO BARTOLOZZI.

310 The Judgment of Paris. After Angelica Kauffman. Engraved by F. Bartolozzi. *Stipple.* Rare. Oval. Size, 13 3-8 x 17 1-8.

311 The Prince of Wales Presenting the Captured King John. After J. F. Rigaud. Engraved in *stipple* by F. Bartolozzi. *Printed in brown. Choice proof before letters.* Rare. Size, 11 1-8 x 15.

312 Maria Cosway. After R. Cosway. *Stipple.* By F. Bartolozzi. Rare. Size, 8 3-4 x 5 1-2.

313 The Circumcision. *Line.* Folio.

314 Landscape. *Line.* Folio.

315 Painting. After Cipriani. *Stipple, in red.*

316 The Adultress Before Christ. After Carracci. *Line.* Folio.

317 Venus Bathing. *Line.* Folio.

318 Bacchanalian Dance. *Stipple, in brown.*

319 Testamento di Evdamida di Corinto. Engraved 1765. *Line.* Folio. Rare.

320 The Infant Bacchus. *Etching, in brown.*

321 Mythological Subjects. Engraved by Bartolozzi. 4 pieces

322 Scriptural Subjects. Engraved by Bartolozzi and Zocchi. 5 pieces

323 Scriptural Subjects. Engraved by Bartolozzi. 5 pieces

324 Miscellaneous Subjects. " " 5 pieces

325 Miscellaneous Subjects. " " 5 pieces

326 Miscellaneous Subjects. " " 10 pieces

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327 Peasants of the Vale of Langallen. After K. W. Bunbury. By J. Baldrey. *Stipple.* Circular. 2 pieces

328 Landscapes. Etched by T. Rowlandson. After Gainsborough. *Printed in brown.* 2 pieces

329 Polygamy, and a College Scene. *Stipple.* 2 pieces

330 **A Visit to Dr. Johnson's.** *Stipple.*

331 **The Sportsmen Resting.** Engraved by J. Cruikshank. *Stipple.*

332 **The Playful Kitten.** *Stipple, in colors.*

333 **Miscellaneous Subjects.** By Bunbury and others. 6 pieces

334 **Heads.** *Stipple.* 5 pieces

335 **Lot of Engravings.**

336 **Une Partie de Plaiser.** *Photogravure.* After Jules Denneulin. Frames and glazed.

337 **Lord Palmerston Speaking in the House of Lords.** Engraved by T. O. Barlow. With key. *Mezzotinto.* Framed and glazed.

338 **Landscape.** *Water color.* Framed and glazed.

339 **Princess Potoka.** *Photograph.* Framed and glazed.

340 **Water Colors** of three of the characters assumed by members of the Mask and Wig Club. Framed and glazed.

341 **Landscape.** *Etching.* By N. E. Angell. *Artist's proof, signed.* Framed and glazed.

342 **Landscape.** Etched by E. Field. *Artist's remarque proof, signed.* Framed and glazed.

343 **English Scenes.** *A series of six small Etchings.* By Wilfred Ball. *All artist's proofs, signed.* Framed and glazed.

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